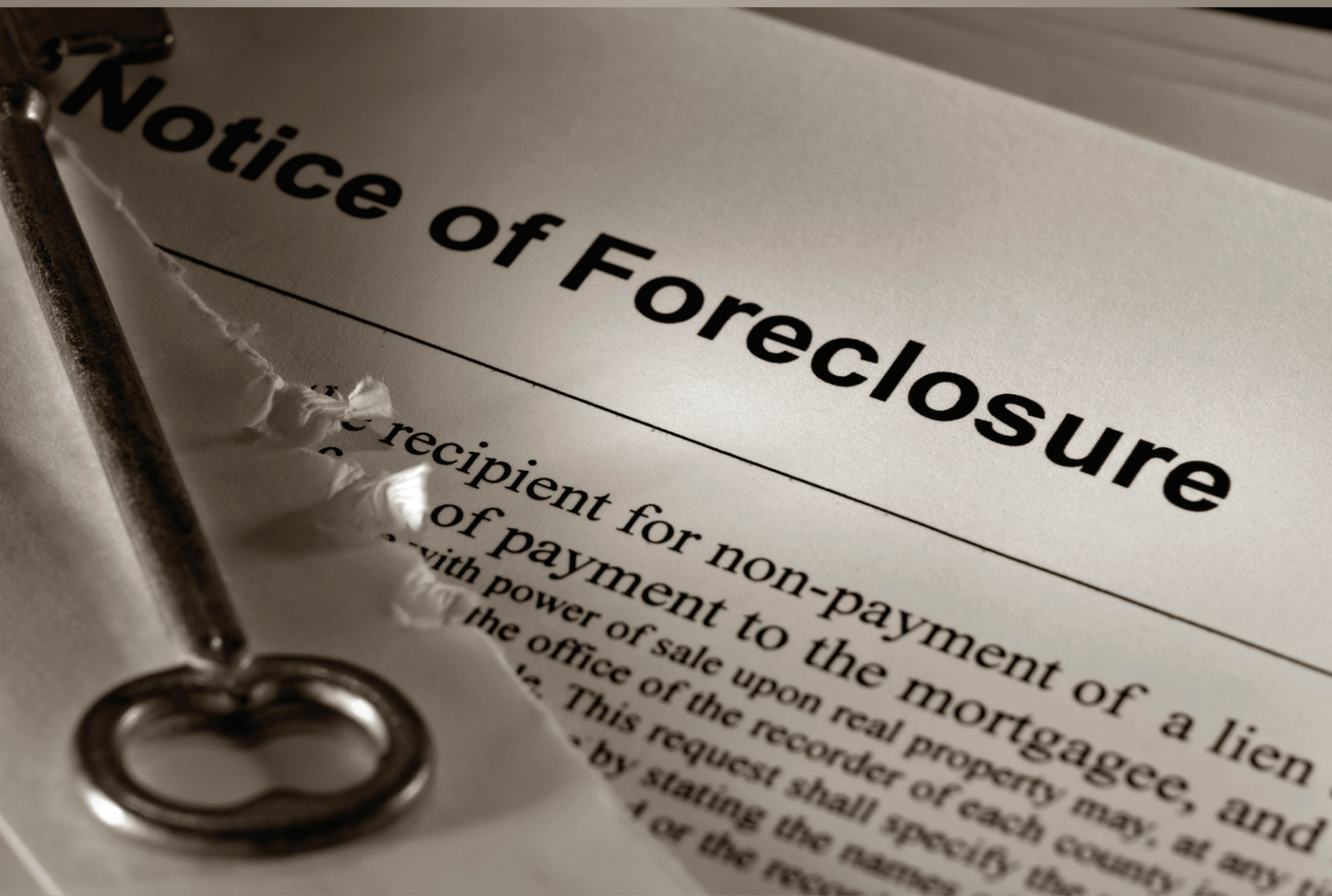


# JEFFERSON MONTHLY



## Credit Unions to the Rescue





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# JEFFERSON MONTHLY

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MAY 2010



The widow Hannah Glawari is sung by Elizabeth Futral in the Lyric Opera of Chicago's production of *The Merry Widow* (see *Classics & News Highlights*, p. 27, for details).



Illahe Studios and Gallery in Ashland will feature the Southern Oregon Photographer's Forum throughout May. ("Woman in Passenger Seat" by David Lorenz Winston)



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By Daniel Newberry

Ann Browner's job was cut back and she lost \$15,000 a year in income. She lives in a mobile home on an acre in Grants Pass and had hoped to retire there in ten years, but she awoke from that dream to a financial nightmare. Living alone with no other source of income, Browner had payments not only on her house and car, but also on high interest credit card debt and a loan she had taken on to pay for her daughter's wedding. Browner—her real name has not been used to prevent a harassing ex-husband from locating her—knows all about debt, albeit from the other side of the desk. She works in collections for a company that focuses on federally-backed student loans. The core of her personal code of ethics has been to pay her debts on time, every month.

*Daniel Newberry explores the ramifications of the foreclosure process, and examines alternatives to foreclosure, paying particular attention to the benefits of dealing with local credit unions rather than megabanks that have no investment in our local community.*

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PHOTO: TOM LAVINE

Samuel Dinkowitz, Mia Chiaromonte, Jean-Christophe Kay (standing on stairway) and John Stadelman in Oregon Cabaret Theatre's production of *Whodunit: The Musical*. See Artscene for detail.



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## Tuned In

*Ronald Kramer*

## Shouting Out for our Volunteers

On April 3 something notable happened on JPR's *Classics and News Service*. Herman Edel, originator and host of *On with the Show*, which started on JPR 15 years ago, presented his final program. I vividly recall when JPR's then-program director, John Baxter, came into my office to tell me that he had been contacted by Herman, who had recently moved to Ashland, and proposed doing a program devoted to Broadway music. What was more remarkable was that Herman had retired from a long, distinguished career as a Broadway producer and was proposing to not only present that music but also special feature interviews with the people who create Broadway's content. We readily agreed to put Herman's program on the air and what followed for 15 years was his special magic. Not long after our first conversation about Herman's proposal, I recall John coming to my office and asking me to go into a control room with him. "You've got to hear this," he said. He then played a pre-recorded theme song in which a huge orchestra and chorus sang the new program's opening *On with the Show* theme. I was a little confused because the song fit so well. "Where did Herman find something like that?," I asked. "He

had the London cast of a show over-timed to record it," Baxter answered.

It has been that kind of flair and connection to the literature that has characterized Herman's long and deep association with JPR. Even after life took him away from Ashland last year, he has continued to produce *On with the Show*. Producer Larry Cooper, and before him Rick Huebner, have joined Herman on this long volunteer escapade, which has brought pleasure to so many, by engineering and assembling the program each week. It has been a true partnership which we deeply appreciate. But all things eventually end and Herman finally decided that it was that time. His final program, on April 3, was a wonderful salute to both the program's long history and to the JPR environment that has made it possible.

In many ways that's the story of JPR as well. Even if you haven't realized it, your experience with JPR has been touched by someone in the army of volunteers that help us present public radio to you each day. People like Vince and Patty Wixon, who have been skillfully editing the poetry section of the *Jefferson Monthly*, have been part of that team for well over 30 years!! Paul Christensen also volunteers for the *Jefferson*

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## "Forests for Everyone"



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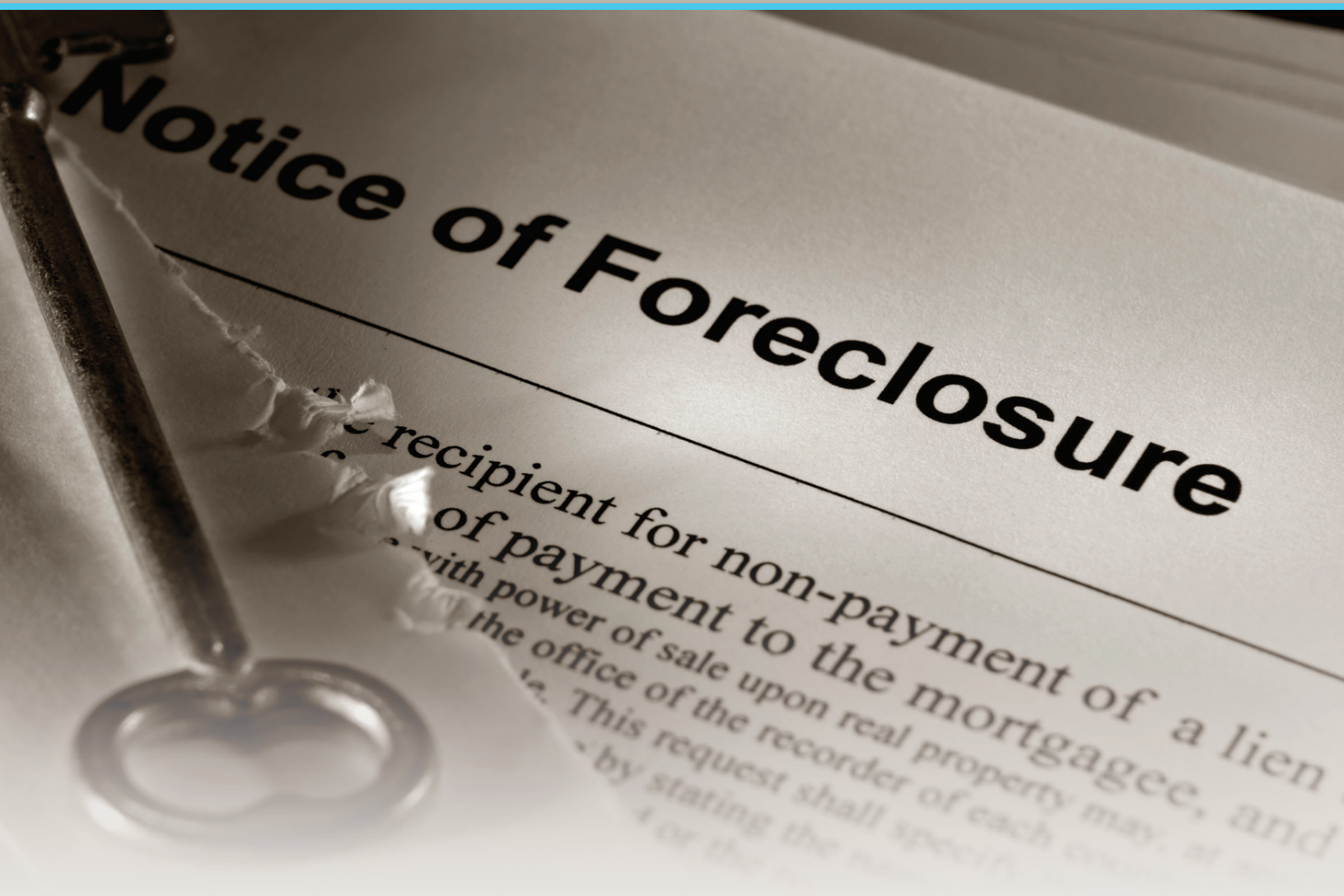
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# Credit Unions to the Rescue

By Daniel Newberry

**A**nn Browner's job was cut back and she lost \$15,000 a year in income. She lives in a mobile home on an acre in Grants Pass and had hoped to retire there in ten years, but she awoke from that dream to a financial nightmare.

Living alone with no other source of income, Browner had payments not only on her house and car, but also on high interest credit card debt and a loan she had taken on to pay for her daughter's wedding.

Browner—her real name has not been used to prevent a harassing ex-husband from locating her—knows all about debt, albeit

Credit unions may not be as profitable as many commercial banks, but in the longer-term their conservatism has resulted in relative stability and solvency.

from the other side of the desk. She works in collections for a company that focuses on federally-backed student loans. The core of her personal code of ethics has been to pay her debts on time, every month.

"I was looking at putting the rest of my

bills with a consumer credit counseling company because I didn't know what I was going to do. I didn't want to start getting behind on payments...I did not like the position I was in, it was scary," Browner admits.

A friend told her that the credit counseling company could perhaps consolidate her credit card debt and personal loan. Her home loan was with a commercial bank, her auto loan with a credit union. Browner decided she'd start with the auto loan, to see if she could get the interest lowered, to perhaps knock \$100 off a \$313 a month payment.

Much to her surprise, Northwest Credit Union looked at her overall debt situation,



# Move Your Money

While Wall Street mega-banks have given their executives multi-million dollar bonuses with taxpayer bailout money, community banks are failing, and thousands of families are losing their homes to foreclosure. The big banks, in many cases, have tightened—not loosened—their credit since receiving bailout funds.

Anger over this situation has led to a new grassroots campaign that empowers people to protest this situation. The concept is simple: move our money from large commercial banks to credit unions and small community banks. Begun as the brainchild of blogger Arianna Huffington, economist Robert Johnson, and filmmaker Eugene Jarecki, **Move Your Money** is a campaign to urge us to use our collective buying power.

This program was launched last New Year's Eve with a short online video, located at [www.moveyourmoney.info](http://www.moveyourmoney.info). One feature of this website is a listing of banks considered safe for opening accounts. A recent poll reported on this website estimates that at least ten percent of the population in the United States has moved at least some of their money out of large banks in protest since the current national financial crisis began.

The idea is simple and follows a long tradition of boycotts, albeit with a new twist. Move Your Money founders are especially adamant that we move our money out of the six institutions that hold 97 percent of the derivative markets: Citigroup, JPMorgan Chase, Bank of America, Wells Fargo, Morgan Stanley, and Goldman Sachs.

According to the FDIC, the five largest banks in 1994 held 13% of domestic deposits. In 2009, that number had risen to 38%. For many Americans, the biggest banks are now too big. The Move Your Money campaign gives new meaning to the phrase 'Vote with your dollars.'



PHOTO: ABBY KRAFT

An all too familiar site in our region, foreclosure signs are cropping up in neighborhoods that were once populated by financially stable occupants.

not just the auto loan she had with them. The credit union paid off the debts she had with her other creditors and consolidated it into a single new loan.

"I went in there and it was like God's will, everything just fell in place... They saw the jam I was in, they saw I had always made my payments on time... I came in every month and paid my bills in person. They knew exactly who I was," Browner says.

For anyone who has attempted to negotiate a debt reduction with a national megabank, Browner's experience may come as a surprise. The national lenders tend to look strictly at numbers and are often use call centers in India or the Philippines that require a long wait time and conversations with a dozen specialists before reaching a decision maker.

The root of the problem lies with corporate structure. Large commercial banks are profit-driven institutions set up to maximize earnings for shareholders who live outside of the communities served by their branch offices.

Credit unions, on the other hand, are non-profit member-owned banks, governed by a board of directors who are themselves members. All profits at a credit union are returned to the members. These members are simply individuals who deposit funds to, and take loans from, the credit union.



PHOTO: DANIEL NEWBERRY

Local favorites like Two Pines Smokehouse are not immune to the downturn in the economy.

The credit union movement began in England and reached the United States in 1908, due primarily to the efforts of Massachusetts banking commissioner Pierre Jay, and Boston businessman Edward Filene. Best known today for the "bargain basement" model in department stores, Filene's

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# PETS

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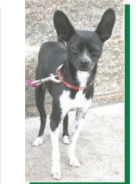
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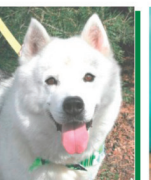
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# Jefferson Almanac

Pepper Trail

## The End of Forever

One of the highlights of the past year on television was Ken Burns' masterful history of American conservation in his PBS series "The National Parks – America's Best Idea." As Burns eloquently demonstrated, preservation is at the heart of our conservation ethic. And not, of course, preservation merely for a year or a decade or a century. No, preservation is to be "for future generations," "for posterity," – that is, forever.

The words "climate change" were not uttered in the entire 12-hour length of "The National Parks." But climate change now looms over every national park and dominates the thinking of every practicing conservationist. What do we fear and regret the most about climate change? It is more than the threatened extinction of species, like the polar bear, that are exquisitely adapted to a vanishing way of life. It is more than the possibility that entire ecosystems, such as coral reefs, may be doomed. It is more, even, than the terrifying prospect of fires and floods and drowning coastlines.

It is the end of forever.

Conservationists are well aware that the forces of development never rest, and that preservation requires continual defense – whether the unsuccessful defense of Yosemite's Hetch Hetchy Valley, drowned behind a dam, or the so-far successful defense of the Arctic National Wildlife Refuge from oil drilling. What keeps us going is the belief that if we do our job, the land will take care of itself, and remain whole, healthy, and in equilibrium. Protected, it will sustain itself forever.

The most moving moments in Burns' film showed how the love of nature is passed from one generation to the next in the awe-inspiring surroundings of our national parks.

We have always looked forward with confidence to bringing our grandchildren to Yellowstone, to Yosemite, or to the Everglades. We knew that we would be able to share

with them the same splendors that filled us with wonder when our parents brought us, all those years ago. As it was, so shall it be.

That vision of the future, and the very paradigm of preservation, is now dead, although most people don't know it yet. It has been killed by climate change. As the climate changes, life must move, and the boundaries of parks, designed as protective walls, may become traps.

Two examples will illustrate how climate change is already affecting our national parks and their wildlife.

In Yellowstone National Park, global warming threatens a tree species that is a crucial resource for grizzly bears. This is the whitebark pine, a high-elevation species whose nuts, rich in fat, are critical to the winter survival and successful reproduction of the park's grizzlies. In recent years, Yellowstone's whitebark pines have suffered massive mortality – up to 70% in some areas – due to an introduced disease, pine blister rust, and to the depredations of the mountain pine beetle. This pest was formerly restricted to elevations below the whitebark pine's subalpine habitat, but has been able to move higher as winter minimum temperatures have risen. In years with poor crops of pine seeds, grizzlies

wander to lower elevations in search of food, often crossing out of the park, where they are at greatly increased risk of mortality. Last fall, a federal judge returned the grizzly bears of eastern Wyoming, Montana, and Wyoming to the endangered species list, reversing a 2007 Fish and Wildlife Service decision. One of the reasons for the judge's ruling was that the impacts of global warming on whitebark pines had not been adequately considered in the delisting decision.

Perhaps no national park is more threatened by climate change than the Everglades. Sixty percent of the park is less than three feet above sea level. EPA researchers estimate that the sea in south Florida will rise 20 inches above 1990 levels by 2100, and 30 inches by 2150. Already, salt water infiltration into nesting habitat of American crocodiles has decreased the breeding success of that endangered species. By the end of the century, Everglades National Park may be little more than an extension of Florida Bay.

The National Park Service, Fish and Wildlife Service, Forest Service, and other federal land management agencies are all moving to a crisis footing in attempting to respond to climate change. These efforts, while essential, will be able to accomplish only so much. Unless the root causes of climate change are addressed by national and international restrictions on greenhouse gas emissions, the magnificent legacy of America's protected natural areas – "America's Best Idea" – will be lost. For our generation, the question is: will we be the ones to pre-empt the end of forever?

Pepper Trail is an Ashland naturalist and writer. For more of this writing, visit the websites [www.peppertrail.net](http://www.peppertrail.net), [www.earthprecepts.net](http://www.earthprecepts.net), and [www.shiftingpatterns.org](http://www.shiftingpatterns.org).

“Conservationists are well aware that the forces of development never rest, and that preservation requires continual defense...”

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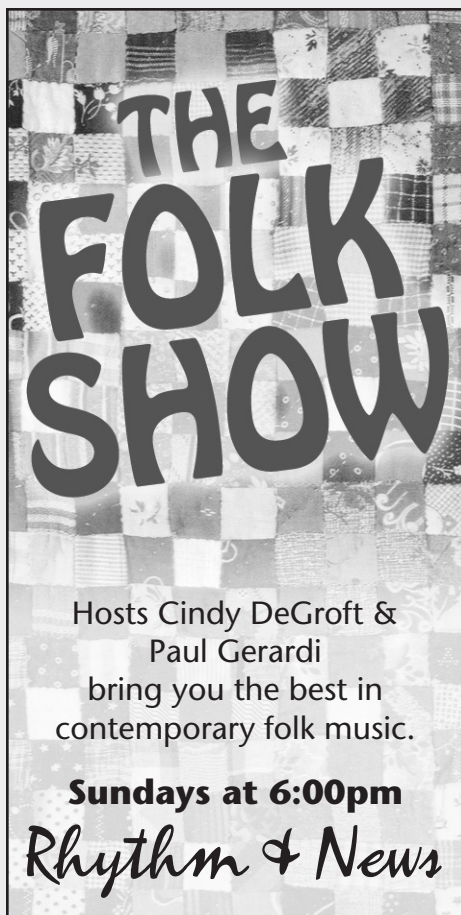
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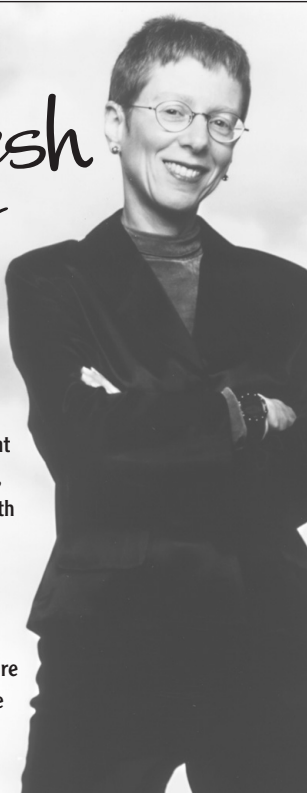




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# Theater and the Arts

Molly Tinsley

## The Question of Brick

Early in Tennessee Williams' *Cat on a Hot Tin Roof*, Big Mama traipses through the bedroom where her son Brick and his wife Maggie are locked in their marital tug of war. Maggie objects to the intrusion, saying, "People have to have some moments of privacy." As if it were a point of pride, Big Mama replies, "Not in my house."

Life among the Pollitts is an informational free-for-all. When family members aren't barging into bedrooms or eavesdropping outside them, they are blurting their own feelings or going over past events in spasms of self-revelation. Yet the more the characters snoop, confide, and confess, the more we see

how stuck they are in private worlds, talking in circles to themselves. Christopher Liam Moore's riveting production of this American classic, onstage through July 4 in the Bowmer Theatre, presents a haunting study of human isolation but opts for a flash of connection in the final scene.

It's Big Daddy's sixty-fifth birthday, and his last. He's been told he suffers from a spastic colon, but he's actually dying of cancer. Who will inherit the family plantation of 28,000 fertile acres when he succumbs? Older son Gooper (Rex King) and his pregnant wife Mae (Kate Mulligan), breeders of five bratty children, or the younger, favored son Brick (Danforth Comins), a dedicated alcoholic, and his childless wife Maggie (Stephanie Beatriz)?

Act One offers Maggie's answer. Exchanging a poufy, pastel dress for a peacock sheath whose bodice resembles a pair of torpedoes, she warns us that she lusts for Brick and craves financial security. Linking these two points is the line—"it's my time of month to conceive." Beatriz brings an innocent spunk to this Maggie, who refuses desperation in her fight

against Brick's nihilism and neglect. There are poignant moments when her energy flags, but she seems to take pride in her own ability to bounce back from his rebuffs. "I'm alive," she proclaims, against the subtext of Brick's silence: *just leave me alone and let me die.*

The second act shifts attention from the question of inheritance to the mystery of Brick's chronic depression. Adoring Maggie

calls her husband a "superior creature," a "god-like being," while his dead friend Skipper loved him hopelessly. Both parents indulge their "golden boy," and cruelly ignore his older brother. In Brick's presence Winters' Big Daddy muzzles his alpha dog bluster in favor of a

tentative coyness. Yet the young man Williams presents onstage is not lovable, much less heroic: he's passive-aggressive, self-absorbed, a guy who peaked on the college football field and can't seem to grow up.

Comins softens Brick's sullen edges with boyish bewilderment and manages to hint at an earlier, more affable self. But he can only go so far with the lines Williams has given him. Big Daddy probes Brick's version of Skipper's death, and pronounces it dishonest, "half ass." Brick's answer is to cling to his ideal of a "clean, pure thing" between himself and his best friend and insist on the mendacity of everyone else.

Winters hits every complex chord in Big Daddy during this central confrontation with his son. Thinking he has trumped his own mortality, he longs to share his new appreciation of life with Brick. In almost the same breath that he accuses Brick of digging his best friend's grave in order to avoid facing the truth of their fierce bond, he offers complete acceptance of Brick's sexuality.

The set-up is ripe for a transformative breach of privacy, revelation, connection.

“Christopher Liam Moore's riveting production of this American classic presents a haunting study of human isolation but opts for a flash of connection in the final scene.”



But Williams allows the opportunity to sputter and die. Rather than share his own truth, Brick retaliates by disclosing the truth of Big Daddy's cancer diagnosis. Attention shifts from the issue of Brick's identity and integrity back to the plot and Big Daddy's death sentence, thus denying Brick a moment of self-recognition.

Act Three returns the entire family to the stage to deal with Big Daddy's cancer and his Last Will. Maggie takes charge, kneeling at Big Daddy's feet, embracing Big Mama, announcing her pregnancy. When she and Brick are left alone, she mounts one more campaign to bed him, throwing out his whiskey, stealing his crutch, and flexing a fresh determination that even Brick has to admire.

Then Moore unwraps the surprise. Comins not only stops deflecting Maggie's overtures, he acts downright cooperative. The final seconds of the play strip him of mystery and plunge him into an all-too-familiar erotic embrace. Has Big Daddy's dose of truth gone to work offstage, dragged Brick's guilt about Skipper into the light, then burned it away? Has this exorcism freed the buried desire in Brick for his wife?

So far the fiercely private Brick has refused to be pinned down, continually erasing a blank space for himself on the play's canvas. His guilt over Skipper's death is left unacknowledged, his sexuality unresolved. Christopher Acebo's stark white set heightens this sense of mystery and absence. Translucent white draperies turn the stage into a shifting circular labyrinth. At its center on a disk of white carpet sits the vacant white bed.

As Big Daddy observes, Nature abhors a vacuum; thus in Brick's stubborn silence, people hear what they want to hear and project their dreams onto his empty screen. In the end Maggie, a veritable force of Nature, is going to scribble her own tangled needs all over him and that empty bed, no matter what Brick does. Thus why not let him remain in the ambiguous haze Williams has wrapped around him? Instead of Brick's sudden enthusiasm for the role of heterosexual performer, I can better imagine him being dragged to bed like a sacrifice on the altar of social-sexual definition.

---

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

## Tuned In *From p. 5*

*Monthly*, ably editing for around the last six years the huge amount of material that arrives for the *Artscene* section. Paul is assisted by Miki Smirl, a multi-faceted volunteer who pinch hits for Paul if he is unavailable in addition to periodically helping us in the front office. Southern Oregon University professor emeritus of biology, Frank Lang, has been writing *Nature Notes* for 21 years (for many of which he presented the column's radio equivalent over JPR). Rounding out the *Jefferson Monthly* volunteers are columnists Molly Tinsley and Scott Dewing (who respectively write *Theatre & Arts* and *Inside the Box*)

Of course, volunteers abound throughout JPR. Our Development Department has so many volunteers, most of whom have helped at JPR for such lengthy periods, that it's impossible to mention them all. Cindy Johnson, a retired nurse from Virginia, began helping as a phone volunteer during fund drives 6 years ago and then began training as the Development Department's membership assistant. Cindy is at JPR several times a week helping to process the paperwork behind our 10,000 strong membership. Sue Jaffe, chef and former restaurant owner, has been a JPR phone volunteer for longer than I can remember. In addition, for many years Sue has provided scrumptious dinners on the last night of each fund drive (her chocolate cake is to die for). Sue also volunteers in the station front office when we're in a pinch. It takes a huge number of volunteers to run a fund drive and some have been on duty for decades. Alex Krach, an emergency room nurse, is consistently at the JPR phone bank. Susan Landfield, a pediatrics nurse and international studies teacher is another. Lorna Wolvin is an accountant in Grants Pass but, nevertheless, is on duty several times a week for our 6 AM phone shifts, consistently driving 40 miles from Wimer to help – even during tax season! Pete Jorgenson, a retired owner of an Arizona engineering firm, along with his wife Bev, were “recruited” into the JPR family by another couple in the JPR volunteer family, Barbara and Carl Hopfinger. In addition to staffing the phones, Pete has become adept at helping to manage the computer system that we use during fund drives, which is a critical assignment. Barbara and

Carl were a dynamic duo in the phone room for many years and, following Carl's death two years ago, Barbara has energetically continued her regular fund drive help for us – and it's always good to see her! Joyce Epstein, long associated as a supporter of the Rogue Valley's arts scene, is another decades-long supporter and phone volunteer – particularly during the opera!

The engineering department is no exception. With equipment located in 13 counties, we often require all types of local assistance and our director of engineering, Darin Ransom, has a full rolodex of listeners who help as needed.

Of course, the core of JPR is our program content – which also is created each day with critical support from talented volunteers.

Listeners to our daily *As It Was* segment, produced in cooperation with the Southern Oregon Historical Society (SOHS), enjoy an entirely volunteer effort. Volunteers to SOHS research and write the program and JPR volunteer host Shirley Patton, and producer Raymond Scully, present the program each day. *As It Was* is a remarkable entirely volunteer effort dating back to 1992. *The Retro Lounge*, which began in 1994, is the unique weekly creation of Lars and Traci Svendsgaard – each of whom were volunteers in other JPR program areas before the *Retro Lounge's* inception. *Modulations*, produced by Allison Graves, was recently added to the *Rhythm and News* schedule and *A Musical Meander*, hosted by Alan Journet, joined our *Classics and News* schedule replacing *On with the Show*.

Bob Davy, a retired staff member of the Maryland Public Television Authority, came to JPR over 15 years ago, first as producer of *As It Was* and later as a volunteer in our news department. More recently, Bob completed the digitization of JPR's huge archive of local programs which date back to the 1970s.

JPR's *Folk Show* is alternately hosted by volunteers Cindy DeGroft and Paul Gerardi; musician Steve Davidson hosts *Jazz Sunday* and both Paul Howell and Derral Campbell host *Late Night Blues*. Campbell has also hosted *Rollin' The Blues* since 2004.

CONTINUED ON PAGE 13



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# Inside the Box

Scott Dewing

## The Singularity is Unclear

**T**he future of the human race changed on Monday, July 16, 1945 at 5:30 a.m.

At that moment, the rain finally stopped falling after a long night of thunderstorms and what would have been just another sunrise washing over the desolate, arroyo-scarred landscape of the Jornada del Muerto Valley was suddenly engulfed by a flash of light brighter than a dozen suns.

The light was so bright it could be seen across the entire state of New Mexico as well as parts of Arizona, Texas, and Mexico.

"It was golden, purple, violet, gray, and blue," recalled Brigadier General T.F. Farrell. "It lighted every peak, crevasse and ridge of the nearby mountain range with a clarity and beauty that cannot be described but must be seen to be imagined."

The beautiful light was caused by an ugly explosion that was 10,000 times hotter than the surface of the sun. Every living creature within a one-mile radius of ground-zero was obliterated with the very ground itself transformed from sand into jade-colored glass beneath the blast's crucible of heat. Then the scorched land fell into darkness beneath a towering and ominous 38,000-foot mushroom cloud, the image of which would forever be burned into the collective consciousness of generations to come.

We had successfully detonated the first atomic bomb and created a weapon of mass destruction. Whatever future could have been imagined for the human race up until that moment had changed forever. For the first time in history, man could imagine a future in which he could destroy the world at his own hands and perish forever from the face of the earth.

Not even Robert Oppenheimer, the head of the Manhattan Project's scientific crew that created and detonated the first atomic bomb, fully comprehended the impact of what had been accomplished until after that first test blast when he reportedly uttered a quote from the *Bhagavad-Gita*.

"I am become Death," he said, "the destroyer of worlds."

His test director, Ken Bainbridge, responded a bit more bluntly.

"Now we're all sons of bitches," he said.

Shortly after the first A-bomb was dropped on Hiroshima, President Truman declared the creation of the A-bomb, "The

greatest achievement of organized science in history." What may have been the "greatest achievement" in 1945, however, wasn't a great achievement for all time. The ensuing nuclear legacy that mushroomed out of this technological advancement was anything but a "great achievement". The resulting MAD shadow of Mutually Assured Destruction hung over the world for 50 years then dissipated (somewhat) with the fall of the Soviet Union only to be transformed into fears of "dirty bombs" planted by terrorists in the very cities of the scientific minds that created the A-bomb.

As the pace of technological advancement quickens, our ability to assess the long-term impacts of technological advancements diminishes. As our ability to assess those impacts diminishes, the chance of unforeseen consequences increases. This is a problem if we desire to be good stewards of the present—as opposed to "sons of bitches"—and create a future worth living in for those who, for better or for worse, inherit the future that we are, in part, creating with the very decisions we are making in the present.

We live in an era of rapid technological

Acceleration of technological advancement at an increasingly exponential rate will, at some point, theoretically reach a "singularity".



progress in which one advancement leads quickly to another in shorter and shorter cycles.

“Technological change isn’t just happening fast,” wrote author James John Bell in an article published in *The Futurist*. “It’s happening at an exponential rate. Contrary to the commonsense, intuitive, linear view, we won’t just experience 100 years of progress in the twenty-first century—it will be more like 20,000 years of progress.”

Acceleration of technological advancement at an increasingly exponential rate will, at some point, theoretically reach a “singularity”. This is a point in the technological revolution that will be similar to the theoretical singularity that occurs within a black hole; hence the use of the term “singularity”. A black hole occurs when a dying star collapses into an increasingly massive and dense body that has a gravitational pull so strong that it sucks in everything around it—including light. In his book *A Brief History of Time*, Stephen Hawking wrote, “According to [Einstein’s theory of] general relativity, there must be a singularity of infinite density and space-time curvature within a black hole...At this singularity the laws of science and our ability to predict the future would break down.”

The technological singularity, which is often referred to as simply the “singularity”, is a postulated point in time when the rate of technological advancement accelerates beyond our ability to fully comprehend or predict the future. In his book *The Singularity is Near*, Ray Kurzweil writes that the singularity is “a future period during which the pace of technological change will be so rapid, its impact so deep, that human life

will be irreversibly transformed.” According to Kurzweil, the singularity will be characterized by a time in which “societal, scientific, and economic change is so fast we cannot even imagine what will happen from our present perspective.”

The singularity is not based upon one particular technological advancement; rather, it is predicated on the convergence of developments in areas such as computer science, bio-tech, artificial intelligence (AI), neuroscience, nanotechnology, robotics, and genetics. Some singularity apologists advocate that the tipping point for the singularity will be the development of machine intelligence that exceeds human intelligence. This super-intelligence would then have the ability to create an even greater intelligence—assuming of course that it chooses to do so.

Contrary to popular sci-fi movies and novels, I don’t believe that machine intelligence of this magnitude will be built from scratch and housed within an AI robot or a computer like the infamous HAL in *2001: A Space Odyssey*. The more likely scenario will be the merger of humans with the technology we’ve created. At first this merger will be to augment human intelligence. Eventually, we’ll replace our limited brains with something that has far more capacity. I think this is the likely scenario because we’ve already been working on it for a couple million years. Think of the singularity then as the point when evolution is no longer a natural process that occurs over millions of years but is directly and immediately influenced—or even created—by its participants.

If you are having difficulty conceiving what that future might be like or what it would lead to next, then you have just experienced a taste of the singularity. If you find this somewhat disturbing or flat-out terrifying, you’re not alone.

“The singularity is a frightening prospect for humanity,” wrote Stewart Brand in his book *The Clock of the Long Now: Time and Responsibility*. “I assume that we will somehow dodge it or finesse it in reality, and one way to do that is to warn about it early and begin to build in correctives.”

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Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)

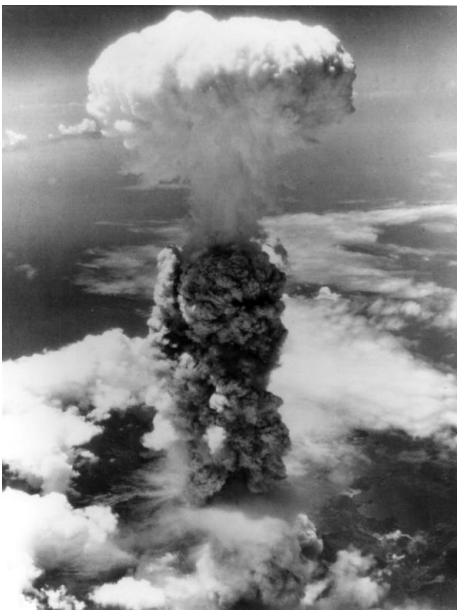
## Tuned In *From p. 11*

When one of our daily music hosts on *First Concert*, *Siskiyou Music Hall* or *Open Air* is either on vacation or ill, Jim McIntosh, Honey Marchetti or Geoff Ridden stand ready to take over the *Classics and News* microphone and folks like Colleen Pyke, Brad Ranger, Keri Green or Shanna Simmons (who travels to Ashland from Klamath Falls) handle the *Rhythm and News* music.

One of my great dilemmas always arose on Saturday night when Herman Edel’s *On with the Show* (on our *Classic and News Service*) was on opposite Craig Faulkner’s *American Rhythm* (on our *Rhythm and News Service*). I have greatly enjoyed, and admired, both programs so the choice has always been difficult. With Herman unfortunately “hanging up the microphone,” I no longer face that choice – but it is a tribute to the huge number of volunteers that we have been blessed with that the wide variety of compelling radio choices exists on JPR.

That these volunteers join together to help craft JPR, and labor for decades in doing so, is a wonderful, too-often hidden, story. They are a unique resource and provide a vital part of the spirit that powers Jefferson Public Radio’s service to you. We are all in their debt!

Ronald Kramer  
Executive Director



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## News & Information Service

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# Recordings

Don Matthews

## Saturday at the Movies

What does that mean to you? For me, it was an escape, Saturday at the movies provided a refuge from the heat or the cold where, after my chores were done, I could get lost for hours. In the fall of 2006, the Metropolitan Opera started presenting live 'High Definition' cinema broadcasts at local movie theatres. The MET has been broadcasting Saturday matinee performances live on the radio for nearly 80 years but whether there was an audience for opera at the movies, no one knew. Opera is not for everyone but by adding the more intimate visual element in a neighborhood theatre, more people could hear *and see* productions from one of the best opera companies in the world from a front row seat. But would they come?

The first HD season included 6 operas shown in 60 theatres in the US and 249 theatres worldwide in 8 countries with an estimated 325,000 tickets sold. As we near the end of the fourth season, those numbers have grown steadily and now more than 500 theatres in the US and more than a thousand worldwide in 44 countries simultaneously broadcast live opera. At the performance of *Hamlet*, Peter Gelb, the MET's General Manager, announced that more than two million tickets to the HD broadcasts had been sold this season. This success has fueled imitations from other opera companies including Covent Garden and San Francisco Opera.

The growth in attendance at Tinseltown in Medford seems to mirror the larger trends. The first broadcast was for an audience of only 16 people! But by this season, the lines begin forming at 8am for a 10 o'clock start and if you can get a ticket, the good seats are gone by 9:30. Many operas have sold out and this season's *Carmen* had TWO encores because

the first encore sold out. Let's hope with the response so great, Tinseltown might broadcast the MET live in 2 theaters!

Clearly this experiment is working from a numbers point of view but how is it being received by the audience? I spoke first with one long time opera lover, Doyne, who saw his first opera in the standing room only section of the Lyric



Clearly this experiment is working from a numbers point of view but how is it being received by the audience?

Opera of Chicago during the Great Depression and claims to "be the oldest person alive still listening" to the MET radio broadcasts. He began to direct musical theatre and opera by age 21 and "really loved directing *Carmen* for the Rogue

Opera". He has led opera tours in Europe and attended nearly 60 performances at the MET in New York so what is his take on this whole HD thing?

"It's very strange but, I LOVE the HD... I love the filming, seeing the different directors work; the different shots that they choose, and I absolutely adore that they...show the backstage work. What I get engrossed in is the new ideas they show in filming. This is all *live*. When the camera is right on you, you've got to make it right the first time." The acting is "all quite subtle and very realistic. I absolutely think that this has revolutionized music. And when I talk to people across the country...they say, they can't get in; two houses are completely filled and they still can't get in! The idea of being able to see 11 shows from the Metropolitan Opera, the best in the world...my wife Connie and I think it's the finest thing that has EVER occurred in our lives in terms of theatre."

No surprise I guess that such a great fan of opera would feel this way about HD but I wondered how those less familiar would react. With the number of people attending, at least some of them must be less



acquainted with live opera and I found several whose experiences mimicked those already expressed with some interesting differences.

Darin was especially drawn in by the live aspect, that "anything can happen" and you have a "right there on the stage feeling". "You get lost in the moment even more because it's live and so it's more exciting than just watching a 'regular' movie. And I was fascinated to see hundreds of people on the set; moving articulated set pieces while actors took their place for the next scene, all under the gun. And I was mesmerized at the end of a particularly dramatic act and not wanting to move. I'm literally sitting on the edge of my seat and I don't want to lose where they have taken me. I also love seeing the singers speak casually about what has just happened or what they like about playing their part".

Chris, a college student studying voice was thrilled to be able to see the best in their fields work together but what he might learn as a young performer from what he was seeing. "I want to sing like Juan Diego Florez". (Don't we all?) "Seeing what their bodies are doing while singing and try to incorporate the totality of what I'm seeing. And I feel 'kinda' proud to be a member of a world wide audience for art".

The last word comes from Colleen, a sort of a newbie (her word) to opera. "For the first time, I finally GET it".

Beginning this fall, the MET will present 11 High Definition operas including 5 new productions featuring the best singers, directors and conductors and for people all over the world, 'Saturday at the movies' now means popcorn and ... Opera!

Don Matthews is JPR's Classical Music Director and host of *First Concert* on the *Classics & News* service.

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**Saturdays at 1:00 pm on  
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*News & Information***

## Building Hope Seminars

**May 4 & July 13:**

Budgeting in Financial Crisis

**May 11 & July 20:**

Steps to Preventing Foreclosure

**May 18 & July 27:**

Consumer Rights During Foreclosure

Classes are held from 6:30–8:30 both at the Rogue Federal Credit Union, 1370 Center Drive in Medford and at Boys and Girls Club, 203 SE 9th Street in Grants Pass. Call 541-858-7328 or 800-856-7328 to register or for more information.

other socially-progressive innovations include a profit-sharing plan for his employees, allowing collective bargaining in his work force, and establishing a minimum wage for his female workers. Filene was also a founder of the U.S. Chamber of Commerce.

Two of the seven cooperative principles of credit unions are “Concern for Community” and “Education, Training and Information.” The creative approaches that credit unions are using to keep their members from losing their homes during the current recession are a natural outcome of these principles.

“We look at the character of the borrower: does he have the ability and the desire to pay and to keep the asset in good condition?” asks Helen Byrnes, President and Chief Executive Officer of Northwest Credit Union. The Portland-based Northwest Credit Union has branches in 15 counties statewide, including several in Southern Oregon.

It pays to develop a long-term relationship with your credit union.

“One man in particular, his wife died, he had five children, we bought his first mortgage and rented the home back to him. In this case, his entire equity is in this home,

he’s lived in it for four or five years, it’s in immaculate condition... he’d always been an admirable borrower. To the extent that you can keep the original owner in the home until his circumstances improve: do it,” says Byrnes.

In the situations where the lender can vouch for the borrower’s character, altruism also makes good economic sense.

“I’m really not that much worse off. I’d wind up owning the home anyhow and selling it on the market,” Byrnes adds.

The total cost of foreclosing on a home can be expensive for the lender, considering transactional costs, as well as upkeep and maintenance before it ultimately sells. In 2007, the federally-sponsored lender Freddie Mac estimated that the average cost of foreclosure was \$60,000. Economist Lawrence Summers stated in a *Financial Times* article the following year that these costs typically run about one-third of the home’s value (as measured before the foreclosure). The societal cost, Summers added, can easily equal or exceed the total value of the home, because neighboring home values are forced down as a result.

While commercial banks were peddling sub-prime mortgages and other risky investments, credit unions were taking a more conservative approach to lending. Credit unions may not be as profitable as many commercial banks, but in the longer-term their conservatism has resulted in relative stability and solvency.

Northwest’s Byrnes says that there are two important reasons for the relatively high stability among credit unions in the current recession as compared to commercial banks. First, a risky loan to one member means all members—owners—are put at risk, so boards of directors and managers at credit unions have been more risk averse than those at large commercial banks.

Second, while each bank is regulated by a single federal agency, state-chartered credit unions, such as Northwest, are regulated by both the National Credit Union Administration (NCUA) and by the state—the Department of Consumer and Business Services in Oregon. This dual regulation has led to more stringent rules for credit unions.

The numbers speak for themselves. According to the Federal Deposit Insurance Corporation (FDIC)—the agency created by

Congress during the Great Depression to maintain stability in the nation’s financial system—180 commercial banks have failed since the beginning of 2009. In the same time period, 15 credit unions have failed, according to the NCUA.

At the end of 2009, 8,012 FDIC-insured commercial banks operated in the United States. That was roughly equal to the number of credit unions at that time—7,978 according to Credit Union National Association. This means that commercial banks are failing at 12 times the rate of credit unions.

The home foreclosure crisis began to affect Northwest Credit Union in January of 2009. Though Northwest owns many home mortgages, they have a larger portfolio of home equity loans, and it was there where members first came for help.

In selected cases where the member had positive equity in their home, Northwest has attempted to purchase the high-interest first and second mortgages from the commercial bank.

“We would actually wrap the first and second mortgage and create a whole new thirty-year fixed rate mortgage and in many cases reduce the person’s (total) payment,” Byrnes explains.

A reduced payment often occurs when the original loans were made at a higher interest rate or when the rate increased suddenly, as in an adjustable rate mortgage loan. The credit union or bank is then able to rewrite the loan at a lower fixed interest rate.

“We have created more than \$10 million in modified loans where we’ve been able to do a temporary skip payment, a temporary interest rate adjustment, a temporary decrease in their mortgage payment. There’s also a large amount in the \$10 million where we’ve totally rewritten the loan,” says Byrnes.

Feedback for this community lending approach has come in unexpected ways.

“We received a member comment card. It said, ‘The bank took my house, the bank took my boat, you are the only people who helped me keep my truck. God Bless you. – Tim.’ He’s living in his truck. At least he’s not living on the street. When you read this, you realize what a small thing can do to help a person,” Byrnes says.

While Northwest covers fifteen counties, Rogue Federal Credit Union operates in just



three: Jackson, Josephine and Klamath. This has allowed Rogue to focus its efforts preventing foreclosures on a smaller area. The emphasis at Rogue has been on education and counseling and has been influenced by the partnerships they've forged in the past two years.

"We partnered with the Home Builders Association of Jackson County to create a program to help people understand, first of all, how to budget in crisis, how to prevent foreclosures by learning about loan modifications: what it was going to take for them to get through the loan modification process and how to negotiate with their creditors," says Kerrie Davis, Community and Education Outreach Coordinator for Rogue.

This program is a series of three evening seminars and is open to everyone, not just credit union members. In addition to budgeting and loan modifications, a third seminar covers legal rights during the foreclosure process.

"We named the program 'Building Hope' because that's part of what we wanted to do: to give people the hope that they can get through this and come out on the other side. Our focus is on keeping families together.

"If that means saving your home, we'll work with you to take the steps to get you to understand how to do that. If it means walking away from your home, then we'll give you information about what's going to happen and the fallout from it, and what your rights are going through that process," Davis explains.

So far, the cumulative attendance at the bi-monthly seminars has topped 1,200. This is not surprising when considering another set of numbers. While 1 in 1,000 homes nationwide is in foreclosure, Oregon has double that rate. Jackson County has double Oregon's rate, or 1 in 250, according to Davis.

The Building Hope program has been heavily publicized, thanks in part to ABC-TV local affiliate, KDRV Channel 12. Rogue, KDRV and the Jackson Home Builders are actively trying to introduce their program to other communities throughout Oregon. Even with all this publicity, Davis believes the need for this information far exceeds the program attendance numbers.

Home foreclosure in the 21st century carries a stigma as strong as that attached a century ago to unwed mothers. Many people, Davis says, are willing to speak with her one-on-one, but are reluctant to be seen in public for fear that a friend, neighbor, or family member may see them.

To respond to this emotional need, the Jackson Home Builders Association has added a unique ingredient to the Building Hope program. It began when Pete Cislo overheard a disturbing conversation. Cislo is the owner of Leave Your Mark, a construction business in Phoenix.

"I witnessed my neighbor and his family disintegrate in front of my eyes due to foreclosure. I asked myself, 'What would I do if I was entering foreclosure? Who would I turn to?' I also would consider the emotional impact on my family. Because what I watched was this young man call his dad a "flippin" failure. And I said to him, 'Gee, I heard your kid and I want to talk to him.' And the man said, 'But I am a failure.' The man was doing everything right until the construction industry tanked," Cislo says.

Drawing on his own background, Cislo realized that emotional counseling was a missing ingredient in the mix. Before launching his construction business, Cislo was a counselor, most recently at Ashland High School.

Cislo is also a board member of the Jackson Home Builders Association. He convinced his colleagues to authorize a grant for professional counseling free of charge to families in foreclosure crisis.

"It's a serious middle class crisis, especially for men... There's that whole weight on the shoulder about 'It's my responsibility to provide for my family' and all of that. The counselors told me, 'You're going to have a harder time getting them to come to this than for drugs, alcohol, sex, anything'," Cislo says.

The counselors hired by the Jackson Home Builders have undergone special

## Seven Cooperative Principles of Credit Unions

Voluntary Membership

Democratic Member Control

Members' Economic Participation

Autonomy and Independence

Education, Training and Information

Cooperation Among Cooperatives

Concern for Community

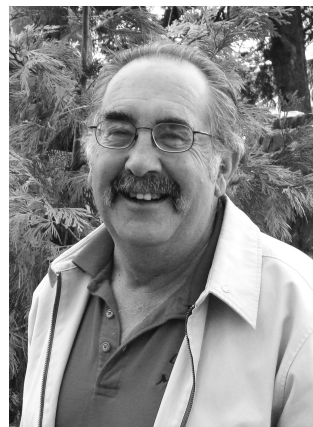
training in grief and loss, because these emotions and their complications, says Cislo, most closely resemble what people undergoing foreclosure experience.

As the original grant fund was running low, several churches and a private donor stepped up to add funding to the counseling program. What started out as a program for the community has developed into one of the community and by the community.

For many people facing financial difficulties, the most promising method of avoiding home foreclosures is securing a loan modification.

A loan modification is simply a change in one of the terms of the loan: interest, term, or even the principal. Modifications can be temporary or permanent.

The loan modification process can take months and require persistence on the part of the borrower, who must be meticulous in documenting all communications. Large national lenders often send mixed and incorrect messages to borrowers. Faxes get lost, support staff are hired and laid off frequently, fine print changes. The Building Hope program delves into the details of this



Pete Cislo, local builder, counselor and board member of the Jackson Home Builders Association, recognized the urgent need for professional counseling for families going through the foreclosure process.



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Kafka-esque process.

On a rainy Tuesday evening in March, Davis exhorts her audience of sixty to request a loan modification themselves.

"Do not pay anyone to do loan modifications. Make the attempt yourself, then go to a HUD-certified counselor if you're denied," Davis tells the audience.

Many homeowners, intimidated by the process, fall prey to loan modification scams. Davis relates the story of a woman who paid someone \$6,000—most of her savings—and called up the next day for an update only to discover the line had been disconnected.

The local HUD-certified counselor, who works at the non-profit ACCESS, helps homeowners negotiate loan modifications, but only if they've been denied by their bank. This service is offered free of charge. Getting the banks to respond to loan modifications has been difficult for many homeowners, but has become easier in recent months, in part, because of new legislation.

"Senate Bill 628 is a new Oregon law. It gives you the right to negotiate a loan modification prior to the sale of your home (by the bank). If they won't modify your loan, they must show why not," Davis explains.

Loan modifications are about to take on a new significance. According to Davis, there are 2,501 Adjustable Rate Mortgages (ARMs) coming due in the next three years in Jackson County alone, and many of them may be difficult or impossible to adjust.

Paula Young attended the Building Hope seminars and used the information she learned to secure a loan modification and keep her house. The Grants Pass nurse is a single mother of two. A year ago she found herself getting behind on payments.

"I was never late before on payments, but by doing that I could not provide for my family. I was eating at friends' houses, living on soup, it was very hard," Young says.

She was referred to a credit consolidation service, where she was advised to file bankruptcy, something she did not want to even consider.

"My creditors called, said 'you're late.' One of them was Rogue. They said 'come to Building Hope.' I attended the class. I felt embarrassed to go to a class about how to manage my money. Everything changed

from that night on. I felt like I was going through the same thing the other people were," Young says.

After a year of countless phone calls and letters, Young obtained a loan modification that resulted in a monthly savings of \$600. During the most difficult times, the Jackson Home Builders obtained gift certificates for her to buy food and gasoline when she had no money for either.

"I feel like I have a second chance. I've developed life-long friendships in the process," Young says.

The difficulties persisted. Young still had credit card debt and an auto loan that threatened to undo all her hard work. She put her house on the market for two months last fall, hoping to secure the funds to wipe out all her debts. Davis convinced her not to sell and return for more help.

Since then, Young has cleared up her credit card debt after securing a lower interest rate. She's currently attempting to re-finance her auto, the last piece of her debt puzzle. After coming through her financial crisis intact, Young praises the Building Hope program.

"If people just knew that resources were out there, they could get the help they need," she adds.

Young has not only kept her house, but kept her family intact. This is the real goal of the Building Hope program. Its motto is "It is terrible to lose a home, but tragic to lose a family." Homes may come and go, but the unspoken tragedy of the current recession is that families frequently split up due to the stress of foreclosure. Credit unions, with their community focus, are helping keep families intact during this national economic crisis.

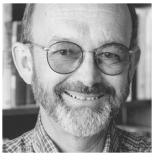
Daniel Newberry is a freelance writer living in the Applegate Valley. You can contact him at [dnewberry@jeffnet.org](mailto:dnewberry@jeffnet.org)

For more information on credit unions, visit these links:

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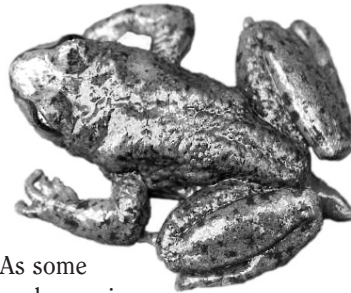




# Nature Notes

Frank Lang

## Tailed Frogs



This might be a Nature Notes where you might want to find something else to do if you are a highly refined prude. We are going to talk about the life and times of tailed frogs.

Tailed frogs are small (a few inches long), brownish on the back with slightly granular skin. They live in fast-flowing, clear, cold mountain streams with rock or gravel bottoms in the Coast and Cascade Mountains from British Columbia south to northern California, in the Blue Mountains of eastern Washington and Oregon, in the Rocky Mountains of Northern Idaho and Western Montana. Until 2000, tailed frogs from everywhere were in a single species, *Ascaphus truei*. In that year, the Rocky Mountain tailed frogs attained specific status as *Ascaphus montanus*.

*Ascaphus* means no shovel. They don't dig, nor do they have feet equipped for digging as do some other frogs. Tailed frogs are primitive because they still have several ribs. The only other frogs as primitive are from New Zealand.

Our tailed frogs are wonderfully adapted for life in cold, clear, mountain streams. Tadpoles, for example, have a wide flattened body, with a big mouth surround by a sucker like apparatus that keeps them from washing away in fast flowing water. Food is algae scraped off rocks, pollen from surrounding trees, and the odd insect. A white spot at the tip of their tails detracts predators from the more important head end.

Adults eat small invertebrates. They can't flick their sticky tongue, as other frogs can do, so they just sit and wait for an insect or snail to come by, pounce on it, then grab it with their mouths and swallow.

Let's talk about how tadpoles come to be. Froggie's tail is not a tail at all, no bones or vertebrae. It is a clever device designed to save sperm by not flushing them away in the torrent of their native streams at mating time. The tail is an ex-

tension of the male's cloacae. As some may know cloacae is Latin for sewer. Herpetologists use cloacae to describe the terminal end of the digestive tract of birds, reptiles, amphibians, most fish, and a few mammals where excretory and reproductive tracts meet.

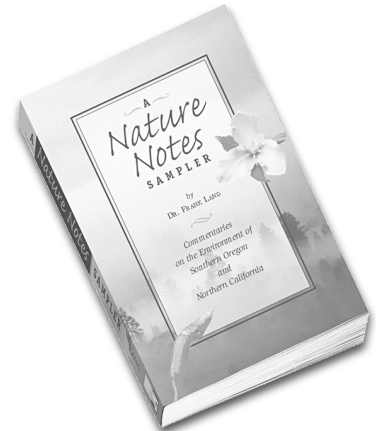
In the fall, when tailed frogs mate, the male inserts his modified member into the female's cloacae after a suitable courtship ritual and deposits his contribution to future tailed frogs. The tail-less female stores the sperm until the following summer when she lays the fertilized eggs in underwater strings attached to or under rocks and cobbles. Colorless hatchlings overwinter in quieter waters then move into stronger currents when pigments form and oral suckers are strong enough to keep them attached as tadpoles in swifter currents. They are slow to mature, remaining tadpoles for up to four years, then several more years before becoming sexually active. They are among the longest-lived frogs reaching 15 to 20 years.

These marvelous creatures are at risk when water warms because of streamside tree removal or when road building adds silt to complicate the lives of tadpoles. They do not migrate. We should avoid such thoughtless practices.

These special frogs practice internal fertilization. Nature Notes recalls a joke he used to tell his general biology students having to do with an assignation between the devil and a turtle. Unfortunately, he can only recall the punch line, "Infernal turtlization." Do any of his less refined readers remember the joke? Please email in a plain brown wrapper.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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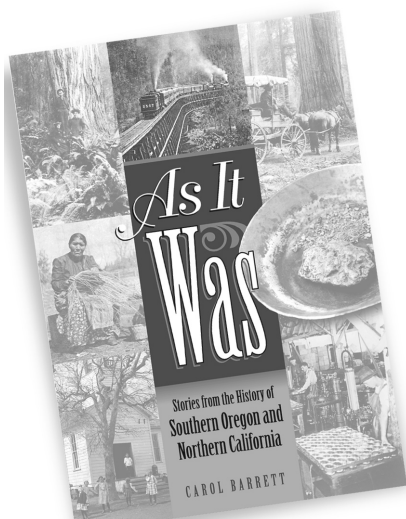
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# As It Was

## Stories from the State of Jefferson

### Logging Camp Baseball

by Craig Stillwell

A century ago, many Southern Oregon logging camps fielded baseball teams.

In the summer of 1926, Curt Beckham's father had a logging crew near Camas Valley. Several on the Beckham team were from Oklahoma and Arkansas, where they learned baseball as boys.

One Sunday game against the team from Riddle, the Beckham team simply couldn't connect with the ball. As Curt Beckham recalled, the Riddle pitcher was a "long-armed fellow, dressed in bib overalls and wearing a floppy straw hat." He could make that ball do anything and was "enjoying himself immensely at making our batters swing at his tantalizing pitches." Finally, after three innings of futile swinging, Shelby McMurty, one of the Arkansas loggers, bragged that he had figured it out and would hit a home run at next bat.

Sure enough, Shelby blasted the ball over the barn in center field. Even before he had rounded the bases, the pitcher had climbed into his car and left. Then it was disclosed that the mysterious pitcher was none other than Edwin Charles "Snake Charmer" Tomlin, star pitcher of the Portland Beavers. He had played in the majors and was now finishing his career in the Pacific Coast League.

He was also not above having some fun.

Source: Beckham, Curt. *Gyppo Logging Days*, Myrtle Point, OR, 1978, p. 11; Beckham, Curt. *Tall Timber Tales*, Myrtle Point, OR, 1989, pp. 9-10.

### Southern Oregon UFO Mysteries

by Nancy J. Bringham

Jim Doerter, a retired Southern Oregon University professor, and his wife, Martha, were fire lookouts during the 1950s in Oregon and Washington. The Doerters, along with other lookouts, admit that fires and balloon bombs are not all they've spotted. Doerter says twice he saw an unusual light;

one, about 300 feet across, slid right past their tower.

Mary Bradley, who began manning different towers in 1979, remembers being at the Lake Of the Woods lookout when she felt the tower vibrating. Next she saw a cigar-shaped shadow from the roof. Bradley says, "I scanned the horizon with binoculars and was suddenly blinded by a huge strobe light to the southwest, just level with the tower. Once my vision returned, I put the firefinder on the exact location."

Bradley pinpointed the location of the strobe light to a friend, who found a large area of grass scorched exactly where she'd seen the light.

According to Doerter, people are reluctant to admit to these mysterious sightings in public, but alone they're eager to share their stories. At last count, Doerter had accumulated over 80 tales of sightings.

Today, with fewer lookouts and more planes in the sky, airline pilots are now the ones swapping tales of mysterious experiences.

Source: Bringham, Nancy J. "Forest Fire Lookouts: Glorious Past, Doubtful Future," *Southern Oregon Heritage Today*, June 2001 Vol. 3, No. 6; Interview with airline pilot and family.

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.



## The World In Our Hands

Remember when the weatherman used chalk,  
and those satellite shots came once every twelve hours?  
We used to warm our hands over television sets.  
The world was full of potential—

Yes, we worried about a Cold War; the possibility  
of nuclear winter . . . Now we worry about winter,  
in general, and whether the icecaps are going the way  
of the dinosaurs—and whether we will too—

My mother wanted me to be a doctor, or a lawyer.  
I wanted to draw isobars and isotherms, high & low  
pressure cells, and occluded fronts—I wanted  
to be The Weatherman like nobody's business . . .

Then I forgot about the weather and did what all good  
sons must do; I blew off law school and became  
an urban planner . . . Though I'll always remember that frosted  
glass globe my parents gave me. It was electric,

internally lit, and calibrated to the earth's rotation—  
It even tracked the sun's path twenty-four-seven  
until the bulb blew—

Now I have the standard issue: a cardboard orb  
I bought for my daughters when they were in  
grade school; it's shellacked with countries whose  
names have changed. It doesn't get much use—

Some days, when our country's under siege  
and our leaders are doing their best to negotiate  
the end of the world, I take the world out of the closet  
and dust it off; then I give it

a good hard spin!

---

Scot Siegel's books of poems include *Some Weather* (Plain View Press, 2008), from which this month's selections are taken, and *Untitled Country* (Pudding House Publications, 2009). A second chapbook, *Skeleton Says*, is due out later this year from Finishing Line Press, and his second full-length collection should appear in early 2012. Siegel edits the online poetry journal *Untitled Country Review*. Scot Siegel lives in Lake Oswego, Oregon, and works as an urban planner.

## Great Basin

Here ribs  
protrude  
soft belly  
an inland sea

It's nip-and-tuck  
beneath  
shifting bolts  
of corduroy—

Here lightning:  
a rhetorical argument  
between flowers  
and wind?—

\*

I held a vision:  
the snowline inverted  
a sky smirched  
crimson & gray—

When the vision faded:  
my palms ached  
my feet  
burned blue—

If this country  
has no army  
why does rabbitbrush  
make my nose twitch?—

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.

# A Taste of Klamath

By Lauren Gallis

Eat, drink and be merry while enjoying “the sights, sounds and tastes of The Basin” at the 8th Annual Taste of Klamath. The combination of fabulous food, delightful drinks, great weather, high spirits and the opportunity to do some “social networking” has made this inside/outside gathering one of the largest occasions of the season. With 25 local vendors, samples will range from Tuscan Garlic Chicken Pasta to Spiced Truffles and Pinot Noir to IPA.

This year’s event will feature 12 Ranch Wines, A Leap of Taste, Basin Brewing Supply, Basin Martini Bar, Foris Vineyards Winery, Gino’s Cucina Italiano, Green Blade Bakery, Klamath Basin Brewing Co., Klamath Valley Vineyards, Kla-Mo-Ya Casino, Kings of Catering, Lello & Beef, Mia & Pia’s Pizzeria & Brewhouse, Nightfire Natural Foods, North Shore Hawaiian Plate, Sherm’s Thunderbird, The Creamery, The Daily Bagel, The Ledge, TOBIKO, Waldo’s and Woodshack Bakery. Additional vendors are still being secured for the event. As in past years, vendors will compete for “Best Bite”, “Best Buzz”, “Best Dessert”, “Best Booth” which is people’s choice, and new to the competition this year, “Best Use of Local Products.” Judges from the American Culinary Federation will critique and award the “Bests.”

The Taste of Klamath is the main event, on the final day of a three-day celebration of the sights, sounds and tastes of Klamath. The opening day of the celebration, Thursday, May 20th, features the sights of Klamath with a free art exhibit and competition in The Ross Ragland Theater lobby gallery. The art opening begins at 5:30 p.m. along with the Klamath Falls Downtown Association’s 3rd Thursday event and will include wine tasting by 12 Ranch Wines. The exhibited pieces all follow the theme of the weekend “celebrating the sights,



On Saturday, May 22nd, The Ross Ragland Theater will host the 8th Annual Taste of Klamath at 5:30 p.m. at The Ragland, 218 N. 7th Street in Klamath Falls.

sounds and tastes of Klamath” and are Klamath-inspired in some way. The exhibit features 12–15 local pieces, ranging from photographs to paintings to sculptures, which will be selected and judged by a panel of five local artists.

The 2nd day of the Taste of Klamath weekend features the sounds of Klamath with a musical performance by the Sons of the San Joaquin, Friday, May 21st at 7:30 p.m. at The Ross Ragland Theater. The upbeat, airtight, three-part family harmonies of the Sons Of The San Joaquin have been heard on the Grand Ole Opry, Austin City Limits, and Nashville Now. The Hannah boys, Jack, Joe, and Lon, have won numerous awards from the Western Music Association and the Academy of Western Artists. Western music lovers will quickly learn why cowboy poet, Waddie Mitchell, calls the

groups’ leader, Jack Hannah, “one of the very best cowboy songwriters.”

For more information about any of the events during the Taste of Klamath celebration, or to purchase tickets please visit [www.rrtheater.org](http://www.rrtheater.org) or contact the box office at 541.884.LIVE (5483).





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www.chautauquawriters.org

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**William G. Carter Mediation & Arbitration**  
www.wcarter.com · Medford, OR · 541-773-8471

**Chamber Music Concerts**  
www.ChamberMusicConcerts.org · (541) 552-6154

**ClayFolk**  
www.clayfolk.org

**Community Emergency Response Team – CERT**  
(541) 552-2226

**Coos Bay Library Foundation**  
Coos Bay, OR · (541) 269-1101

**Eureka Symphony**

**First 5 Shasta**  
Redding, CA · www.first5shasta.org

**FOTAS (Friends of the Animal Shelter)**  
www.fotas.org

**Havurah Shir Hadash**  
Ashland, OR · www.havurahshirhadash.org

**IBEW Local 659**  
Central Point, OR · www.ibew659.org

**Jackson County Amateur Radio Service**  
www.jacres.net · (541) 482-2222

**Jackson County Library Foundation**  
www.jclf.org

**Jefferson Classical Guitar Society**  
**Jefferson Baroque Orchestra**  
www.jeffersonbaroque.org

**Mark & Lynnette Kelly**  
Ashland, OR

**Klamath County Library Foundation**  
Klamath Falls, OR · (541) 882-8894

**Klamath-Siskiyou Wildlands Center**  
www.kswild.org

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**Oregon Cultural Trust**  
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**Dr. John Wm. and Betty Long Unruh**  
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**Rogue Valley Growers & Crafters Market**  
Medford & Ashland

**Rogue Valley Manor Foundation**  
Medford, OR · www.retirement.org

**Rogue Valley Symphonic Band**  
Ashland, OR · 541-488-2926

**Rogue Valley Transportation District**  
Medford, OR · www.rvtd.org

**ScienceWorks Hands-On Museum**  
Ashland, OR  
www.scienceworksmuseum.org

**Southern Oregon Public Television**  
www.soptv.org

**Norm, Kathy & Spencer Smith**  
Roseburg, OR

**Upper Sacramento River Exchange**  
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**Youth Symphony of Southern Oregon**  
www.yosso.org · Medford, OR

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**Ashland Greenhouses**  
www.ashlandgreenhouses.com  
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**Beaver Tree Service, Inc.**  
Ashland – Medford – Central Point  
www.beavertree.net

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Grants Pass, OR · (541) 471-9056  
www.brooksarmsandgardens.com

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**Plantscapes of Oregon Nursery**  
Klamath Falls, OR · www.klamathnursery.com

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**Brian Law Firm**  
Medford, OR · (541) 772-1334

**Foss, Whitty, Littlefield,  
McDaniel & Bodkin, LLP**  
Coos Bay, OR · (541) 267-2156

**Jerry Haynes Law**  
Medford, OR · (541) 491-1433  
www.jerryhayneslaw.com

**Margaret Melvin**  
Coos Bay · 541-269-5225

**Law Offices of Jeffrey C. Stotter**  
Redding, CA · (530) 241-6384

**David G. Terry, P.C.**  
Roseburg, OR · (541)673-9892

## MARKETING

**Creative Images**  
www.creativeimages.net

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**Lock N Key Storage**  
www.locknkeystorage.com · (541) 772-0157

**Mistletoe Storage**  
Ashland · (541) 482-3034  
www.mistletoestorage.com

## MUSEUMS

**Coos Art Museum**  
Coos Bay, OR · (541) 267-3901

**Turtle Bay Exploration Park**  
Redding, CA · www.turtlebay.org

## PHOTOGRAPHY

**David Gibb Photography**  
Jacksonville, OR · (541)899-9030  
www.dgibbphoto.com

## REAL ESTATE

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Coos Bay, OR · (541) 888-3761  
www.brentwoodinspections.com

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(800) 641-1653

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Coos Bay, OR · (541) 269-0355

**Jan Delimont, Broker**  
**Prudential Seaboard Properties**  
Coos Bay, OR · www.coosbayproperties.com

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www.roywrightappraisal.com  
Medford, OR · 541-773-2006

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**Hellgate Excursions**  
Grants Pass, OR · (800) 648-4874

**Redding Sports LTD**  
Redding, CA · (530) 221-7333

**Rogue Valley Cycle Sport**  
Ashland & Medford, OR · (541) 488-0581

**Rogue Valley Runners**  
Ashland, OR – (541) 201-0014  
www.roguevalleyrunners.com.

## RESTAURANTS

**The Black Sheep**  
Ashland, OR · (541) 482-6414

**The Breadboard Restaurant**  
Ashland, OR · (541) 488-0295

**Cornerstone Bakery & Cafe**  
Dunsmuir, CA (530) 235-4677

**High Tide Café**  
North Bend, OR

**Kaleidoscope Pizzeria & Pub**  
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**Mendocino Café**  
www.mendocinocafe.com

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Medford, OR · www.prismresale.com

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**The Village Pantry Restaurants**  
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## TRAVEL/LODGING

**Ashland Springs Hotel**  
ashlandspringshotel.com · (541) 488-1700

**Ashland's Tudor House**  
Ashland, OR · (541) 488-4428

**Cold Creek Inn**  
Mt Shasta · www.coldcreekinn.com

## VETERINARIANS / ANIMAL CARE & ADOPTION

**Animal Medical Hospital**  
Ashland, OR · 541-482-2786

**Friends of the Animal Shelter**  
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Ashland, OR · (541) 488-8080

**Footwise – The Birkenstock Store**  
Eugene, OR · www.footwise.com

**Nimbus**  
Ashland, OR · (541) 482-3621

**The Websters**  
Ashland, OR · (541) 482-9801

## WELLNESS / BEAUTY / SPAS / FITNESS

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www.bluegiraffespa.com  
Ashland, OR · 541-488-3335

**Envy Color Studio**  
www.envycolorstudio.com  
Medford, OR · 541-779-0630

**Herb Pharm**  
Williams, OR · (800) 348-4372  
www.herb-pharm.com

**Hot Spring Spa**  
Medford, OR · (541) 779-9411

**Rogue Rock Gym**  
(541) 245-2665 · www.roguerockgym.com

**Torty's Fitness**  
Redding, CA · www.tortys.com

## WINERIES & BREWERIES

**Foris Winery**  
Cave Junction, OR · www.foriswine.com

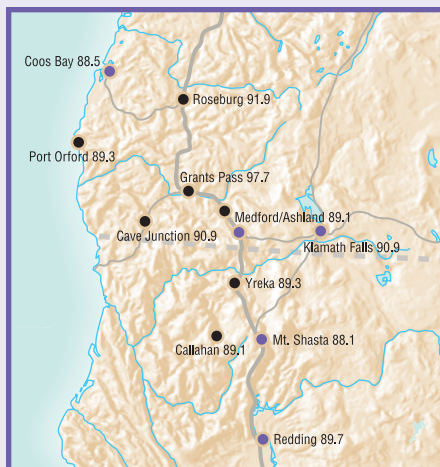
**RoxyAnn Winery**  
Medford, OR · www.RoxyAnn.com

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## Monday through Friday

5:00am Morning Edition

## N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

## Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Keller's Cellar  
9:00pm The Retro Lounge  
10:00pm The Blues Show

## Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm Wait Wait...Don't Tell Me!  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Mountain Stage  
11:00pm Modulation

## Rhythm &amp; News Highlights

## Marian McPartland's Piano Jazz

## May 7 · Celebrating 100 years of Mary Lou Williams

Pianist Mary Lou Williams would have been 100 years old this year, and she continues to be a favorite of *Piano Jazz* host McPartland. On this session from the very first season, Williams proves a tough interview subject, but warms up enough play a duet with McPartland, and even sings on "Rosa Mae." Other tunes include "Caravan," and Williams' "Scratchin' in the Gravel."



Pianist Christian Sands explores the language of jazz in this broadcast of *Piano Jazz*; the occasion also marks the celebration of his 21st birthday.



Grammy Award winning composer, poet and vocalist Kurt Elling joins Marian McPartland on the May 14 edition of *Piano Jazz*.

## May 14 · Kurt Elling

Composer, poet and vocalist Kurt Elling has set the new standard for jazz singing, and has been rewarded with a 2010 Grammy for Best Jazz Vocal Album. His commanding, richly grained baritone voice is the perfect vehicle for jazz songs, whether reworked classics or his original compositions. Fusing jazz and poetry, Elling performs a series of Ornette Coleman poems with a freeform accompaniment by McPartland.

## May 21 · Christian Sands With Guest Host Christian McBride

Talented young pianist Christian Sands turns 21 this month, and *Piano Jazz* marks the occasion

with this new session. Sands presents a fresh look at the entire language of jazz, from swing to Brazilian and Afro-Cuban rhythms. A student at the Manhattan School of Music, Sands already has three solo albums, a Grammy Awards show appearance, and a duet with the late Oscar Peterson under his belt. He gets together with guest host Christian McBride for duets on "Lonesome Lover," and "Kelly's Blues."

## May 28 · Remembering Rosemary Clooney

*Piano Jazz* pays tribute to the late Rosemary Clooney. One of America's most beloved entertainers, she is probably best known for her starring role in *White Christmas*. On this program from 1992, Clooney reminisces about her singing career with her sister Betty in Tony Pastor's band. Her rich, smooth voice and skillful phrasing add to the deep feeling on "Our Love Is Here To Stay" and the challenging "Lush Life."



*Piano Jazz* pays tribute to the late Rosemary Clooney.

# PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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ASHLAND  
\*KSOR dial positions for translator communities listed below

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**KNYR 91.3 FM**

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**KLMF 88.5 FM**

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**KNHT 107.3 FM**

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## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:00am Metropolitan Opera  
2:00pm Siskiyou Music Hall  
3:00pm Car Talk  
4:00pm All Things Considered

5:00pm A Musical Meander  
7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
2:00pm Performance Today Weekend  
4:00pm All Things Considered  
5:00pm Chicago Symphony Orchestra  
7:00pm State Farm Music Hall

## Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
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Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.

### First Concert

May 3 M Bloch: *Schelomo*  
May 4 T Bach: Concerto in E major  
May 5 W Saint-Saëns: Piano Trio No. 1  
May 6 T C. Stamitz: Clarinet Concerto No. 11  
May 7 F Tchaikovsky\*: *Variations on a Rococo Theme*  
May 10 M Leclair\*: Violin Concerto in D major  
May 11 T Still\*: *Ennango*  
May 12 W Hoffmeister\*: String Quartet in F major  
May 13 T Glazunov: *Le Chant du Destin*  
May 14 F Beethoven: *Leonore Overture No. 3*  
May 17 M Satie\*: *Sports et Divertissements*  
May 18 T Brahms: *Variations on a Theme by Haydn*  
May 19 W Meulemans\*: *Fir Symphony*  
May 20 T Glinka\*: *Trio Pathétique*  
May 21 F Mozart: Piano Concerto No. 23  
May 24 M Dauprat\*: Horn Sonata  
May 25 T Webern\*: *Im Sommerwind*  
May 26 W Michele Straticò: Violin Concerto in G minor  
May 27 T Buechner\*: *The Flight of the American Eagle*  
May 28 F Haydn: Flute Quartet in G major  
May 31 M Marais\*: Suite in D major

### Siskiyou Music Hall

May 3 M Reicha: Quintet in D major  
May 4 T Ives: *Concord Sonata*  
May 5 W Moeran: Symphony in G minor  
May 6 T Grieg: Quartet No. 1 in G minor  
May 7 F Brahms\*: Symphony No. 1 in C minor  
May 10 M Foote: Piano Trio No. 1  
May 11 T R. Strauss: *The Happy Workshop*  
May 12 W Vanhal\*: Symphony in G major  
May 13 T Kraus: Violin Concerto in C major  
May 14 F Hummel: Bassoon Quartet in E flat major  
May 17 M Liszt: Symphony No. 5  
May 18 T Mozart: Piano Concerto No. 9, *Jeunehomme*  
May 19 W Grofé: *Grand Canyon Suite*  
May 20 T Fibich: Symphony in F major  
May 21 F Tchaikovsky: String Quartet No. 3  
May 24 M Vaughan Williams: Symphony No. 9  
May 25 T Beethoven: Piano Concerto No. 5, *Emperor*  
May 26 W Schubert: Piano Sonata in C minor  
May 27 T Raff\*: Symphony No. 3  
May 28 F Dvorak: Cello Concerto  
May 31 M Rachmaninov: Piano Concerto No. 3



Ana María Martínez begins the 2009–2010 season as Marguerite in *Faust* at Lyric Opera of Chicago, conducted by Sir Andrew Davis.

### Exploring Music with Bill McGlaughlin

#### Week of May 3 · Tchaikovsky, Part II

This week, we'll continue our exploration of the world and music of the great Russian Romantic, focusing on the latter part of his life. We'll listen





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**KTBR AM 950**  
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**KRVM AM 1280**  
EUGENE

**KSYK AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
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**KJPR AM 1330**  
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Klamath Falls  
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### Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here & Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm World Briefing from the BBC  
3:00pm The Story  
4:00pm On Point  
6:00pm Newslink  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

### Saturday

5:00am BBC World Service  
7:00am Inside Europe  
8:00am The State We're In  
9:00am Marketplace Money  
10:00am Living On Earth  
11:00am On The Media  
12:00pm This American Life  
1:00pm West Coast Live  
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge  
7:00pm Soundprint  
8:00pm The Vinyl Cafe  
9:00pm BBC World Service

### Sunday

5:00am BBC World Service  
7:00pm Soundprint  
8:00am To the Best of Our Knowledge  
10:00am Whad'Ya Know  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm LeShow  
4:00pm The World Today (BBC)  
5:00pm Marketplace Money  
6:00pm On The Media  
7:00pm Living On Earth  
8:00pm BBC World Service

to his symphonies and ballets and explore his life at the Moscow Conservatory.

#### Week of May 10 • Poland

A five-part history of music in Poland.

#### Week of May 17 • New Wine in Old Bottles

It's a week of transcriptions. We'll sample the creative efforts of gifted composers who gave life and vitality to existing music by transforming it into something new. Selections include music by Bach, Copland, Liszt and Ravel.

#### Week of May 24 • The Symphony, Part V

Symphonies of Sibelius, Rachmaninov, Nielsen and Ives.

#### Week of May 31 • Italian Souvenirs

An exploration of music by composers who were inspired by trips to Italy, including Berlioz, Tchaikovsky and Mendelssohn.

### Metropolitan Opera

#### May 1 – *Armida* by Giacchino Rossini – *New Production*

Conductor - Riccardo Frizza; Renée Fleming, Lawrence Brownlee, Bruce Ford, José Manuel Zapata, Barry Banks, Kobie van Rensburg

#### May 8 – *Lulu* by Alban Berg

Conductor - James Levine; Marlis Petersen, Anne Sofie von Otter, Gary Lehman, Michael Schade, David Pittsinger, James Morris

### Lyric Opera of Chicago

#### May 15 – *Faust* by Charles Gounod

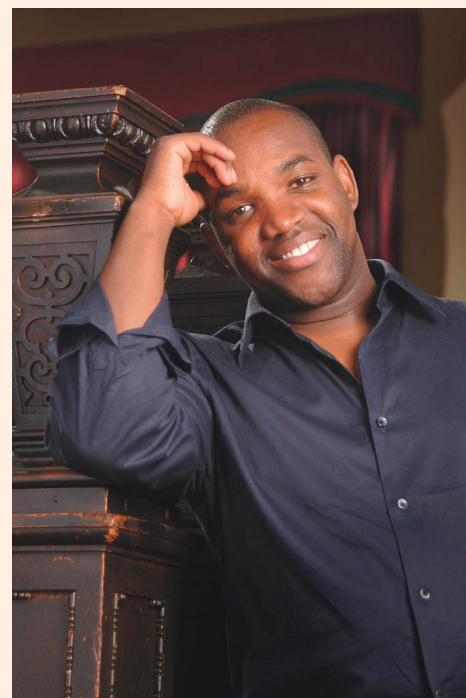
Conductor - Sir Andrew Davis; Piotr Beczala, Ana Maria Martinez, René Pape, Corey Crider, Lucas Meachem, Katherine Lerner, Jane Bunnell

#### May 22 – *Katya Kabanova* (in Czech) by Leos Janáček

Conductor - Markus Stenz; Karita Mattila, Judith Forst, Brandon Jovanovich, Liora Grodnikaite, Garrett Sornson, Andrew Shore, Jason Collins, Kathryn Leemhuis, Paul La Rosa

#### May 29 – *The Merry Widow* (in English) by Franz Lehár

Conductor - Emmanuel Villaume; Elizabeth Futral, Roger Honeywell, Andriana Chuchman, Stephen Costello, Dale Travis, Jeff Dumas, David Portillo, Paul La Rosa, Larry Adams, James Rank, Bernie Yvon, Mary Ernster, Ann McMann, Susan Moniz



Tenor Lawrence Brownlee sings Rinaldo, Armida's lover and victim in the Metropolitan Opera's production of Rossini's *Armida*.

# Art



## ROGUE VALLEY

### Theater

- ◆ The **Oregon Shakespeare Festival** presents another rich and diverse season:

*Hamlet*, thru Oct. 30

*Pride and Prejudice*, thru Oct. 31

*Cat on a Hot Tin Roof*, thru Jul. 4

*Well*, thru Jun. 18

*Ruined*, March 24–Oct. 31

Performances at 1:30 & 8 pm. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. [www.osfashland.org](http://www.osfashland.org).

- ◆ **Camelot Theatre Company** presents *Spotlight on The Mills Brothers*, June 3–13. Call for show times. Located in Talent at Talent Ave. & Main St. (541) 535-5250. [www.camelottheatre.org](http://www.camelottheatre.org)

- ◆ The **Oregon Cabaret Theater** presents *Whodunnit ... The Musical*, April 9–May 30. Previews April 7 & 8. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 [www.oregongcabaret.com](http://www.oregongcabaret.com)

- ◆ **Rogue Community College** in Medford presents "Love's Not Time's Fool – William Shakespeare's Sonnets." Adapted and directed for the stage by Ron Danko, and featuring Rob Hirschboeck. Friday thru Sunday, May 14 thru 16 and May 21 thru 23. Located at The Warehouse, 8th and Bartlett, Medford. (541) 245-7637

- ◆ The **Southern Oregon University Department of Performing Arts: Theatre Arts** presents *Wild Oats* by John O'Keeffe and Eurydice by Sarah Ruhl on May 13-23. Located on the SOU campus on South Mountain Ave. (541) 552-6348 [sou.edu/theatre](http://sou.edu/theatre)

### Music

- ◆ **Music at St. Mark's** presents:

Sunday, May 2, 3 PM: Alexander Tutunov, pianist. This program will include several of Dr. Tutunov's favorite pieces. This is a benefit concert with a suggested donation of \$20. A reception will follow.

Sunday, May 16, 3 PM: the Fong-Rands-Stubson Trio presenting chamber music for violin, cello, and piano, by Beethoven, Hummel and Grieg. This concert is free and a reception will follow. Fifth & Oakdale Streets, Medford. (541) 858-8037 [www.stmarks-medford.org](http://www.stmarks-medford.org)

- ◆ **Jefferson Baroque Orchestra** offers the last of this season's Showcase Concerts, "The Music of François Couperin." Sunday, May 2nd, 3pm, United Church of Christ, 717 Siskiyou Blvd, Ashland. Tickets \$10, \$5 students, at the door, at [jeffersonbaroque.org](http://jeffersonbaroque.org) or call (541) 592-2681



St. Clair Productions presents Comedian Swami Beyondananda on Saturday, May 15 at the Unitarian Center in Ashland.

- ◆ **The Rogue Valley Peace Choir** presents its 7th Annual Spring Concert on Friday, May 21, 7:30 p.m., at the First Presbyterian Church, 85 S. Holly St., Medford and on Sunday, May 23, 7:00, at the Unitarian Center, 87 4th St., Ashland. Admission is free with donations gratefully accepted. Call 541-535-3562 for more information.

- ◆ **The Siskiyou Singers** present *America Sings*, an engaging concert of songs by American composers such as Stephen Foster, Aaron Copland, Leonard Bernstein and Cole Porter. Performances take place Friday, May 14 at 8 p.m. – Grants Pass Performing Arts Center; Saturday, May 15

at 8 p.m. – SOU Music Recital Hall; Sunday, May 15 at 4 p.m. – SOU Music Recital Hall. [www.siskiyousingers.org](http://www.siskiyousingers.org)

- ◆ **St. Clair Productions** presents Comedian Swami Beyondananda on Saturday, May 15 at the Unitarian Center, 87 4th St., Ashland. Shows begin at 8 p.m. Tickets and info at [www.stclairevents.com](http://www.stclairevents.com), 541-535-3562, or at the Music Coop in the A Street Marketplace, Ashland.

- ◆ **Craterian Performances** presents a variety of events this month:

Rogue Valley Chorale - *The Way We Were*, Saturday, May 1, 7:30pm & Sun., May 2, 3pm

Rogue Valley Youth Choruses - Spring Concert, Saturday, May 8 7pm

Rogue Opera - *The Marriage of Figaro* By W.A. Mozart, Friday, May 14 8pm Sunday, May 16, 3pm

Viva Voce Community Sing-Along, Friday, May 21, 7pm

Sons of the San Joaquin, Saturday, May 22, 7:30pm

Youth Symphony of Southern Oregon, Sunday, May 23, 3pm

At the Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford. (541) 779-3000. [www.craterian.org](http://www.craterian.org)



Alexander Tutunov performs as part of *Music at St. Mark's* on Sunday, May 2 in Medford and again on May 8 in a benefit for the Chinese American International Piano Institute in Ashland.

- ◆ **Alexander Tutunov** presents a Benefit for the Chinese American International Piano Institute (CAIPI) & The Siskiyou Institute's Artists in the Schools Program Saturday, May 8, 7:30 pm at the Old Siskiyou Barn in Ashland. Piano Technique

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520 or to  
[paul.b.christensen@gmail.com](mailto:paul.b.christensen@gmail.com)

**May 15 is the deadline  
for the July issue.**

For more information about arts events,  
listen to JPR's Calendar of the Arts or visit our  
online Community Calendar at [www.ijpr.org](http://www.ijpr.org)





Ross Ragland Classical Series presents the Italian Saxophone Quartet at 7:30 p.m. on May 6.

Master Class with Alexander Tutunov Saturday, May 8, 11:00am at the Old Siskiyou Barn in Ashland.

### Exhibitions

◆ **First Friday Art Walk** in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

◆ **Medford's 3rd Friday Art Walk** in downtown Medford each month features art, food, wine, song, poetry from 5-8 pm. (541) 890-4940

◆ **First Friday Art Night** in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357

◆ **Rogue Gallery & Art Center** presents "Young Artists in Bloom" May 7-June 5, as part of the Art In Bloom Festival. Located at 40 S. Bartlett in Medford. (541) 772-8118. [www.rogue-gallery.org](http://www.rogue-gallery.org)

◆ **Illahe Studios and Gallery** in Ashland will feature Southern Oregon Photographer's Forum throughout May. The show represents a variety of subjects and styles of fourteen photographers, some with national recognition. The opening reception is Friday, May 7th, from 5pm-8pm. [www.illahegallery.com](http://www.illahegallery.com)

### Other Events

◆ **ScienceWorks** hosts the 7th annual The Science of Wine, May 6th, 7th and 8th in support of ScienceWorks' education programs. Events include the Winemakers' Dinner and Live Auction on Thursday, May 6th, Wine Lectures and Reception on Friday, May 7th and Gala evening on Saturday, May 8th. ScienceWorks, 1500 East Main Street, Ashland. Tickets available at [www.scienceofwineashland.com](http://www.scienceofwineashland.com)

## NORTH CALIFORNIA

### Music

◆ **Kaye Bohler** performs at Sengthong's Blue Sky Room. Saturday, May 8th at 8:30. 5842 Dunsmuir Blvd. Dunsmuir, Calif. 530-235-4770 [www.sengthongs.com](http://www.sengthongs.com)

◆ **Redding's Historic Cascade Theatre** and the Jefferson Public Radio Performance Series offers a royally hilarious musical journey: "Four Bitchin' Babes: Diva Nation," Saturday, May 1 at 7:30. Located at 1733 Market St., Redding. (530) 243-8877. [www.cascadetheatre.org](http://www.cascadetheatre.org)



Illahe Studios and Gallery in Ashland will feature the Southern Oregon Photographer's Forum throughout May. ("El Camino de Oro" by Sean Bagshaw)



The Cascade Theatre and JPR Performance Series present the hilarious ensemble, *Four Bitchin' Babes: Diva Nation* on Saturday May 1.

◆ **Shasta High School** presents Elton John's musical, "Aida," Saturday May 1, Thursday May 6, Friday May 7, Saturday May 8. Tickets are available through the Cascade Theater Box Office, online at [www.cascadetheatre.org](http://www.cascadetheatre.org), by calling 530-243-8877 or 1-877-646-4TIXS, or at the Box Office. Performance is at 7:00 pm at the David Marr Theatre, 2200 Eureka Way, Redding.

◆ **Bravura Artistry & Brilliance** is a premier collaboration of performing artists from the north state, produced by Redding City Musical Theatre Company and Redding City Ballet. Performers include the Chico Community Ballet, Mt Shasta City Dance Company, Artesan Dance Company, Broadway Musical highlights, Hip Hop with Full Force Dance Company, Belly dancing rhythms of Modern Gypsy and more! Performance takes place Saturday, May 14, 7:30pm and May 15, 2:30pm and 7:30pm. Tickets are available at the Cascade Theatre Box Office, 1733 Market Street, Redding, CA 96001; online at [www.cascadetheatre.org](http://www.cascadetheatre.org); or by calling 1-877-646-4TIX.

◆ **The North State Symphony** presents *The Bold and the Beautiful* Sunday, May 16, at 2:00 pm: Pre-concert Lecture begins at 1:00 pm. Featuring Haydn's Lo Speziale Overture, and the



PHOTO: BRYON DEVORE

Gabe Young, featured soloist with the Youth Symphony of Southern Oregon. The Youth Symphony will perform at 3:00 on May 23 at the Craterian Ginger Rogers Theatre in Medford.

Clarinet Concerto by Lowell Liebermann. Tickets are available at the Cascade Theatre Box Office, 1733 Market Street, Redding, or by calling 530-243-8877. For a symphony seating chart go to [www.northstatesymphony.org](http://www.northstatesymphony.org)

◆ **Red Scarf Society for the Performing Arts** presents The Afari String Quartet (award-winning teachers from NYC's Julliard School of

CONTINUED ON PAGE 30



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FROM NATIONAL PUBLIC RADIO

## Artscene *From p. 29*

Music), Sunday May 2, 2010, at 3 pm at the Yreka Community Theater, Yreka, CA. Champagne reception to follow. Tickets: \$20 adults/\$5 students. Call 530-842-4656 for ticket outlet information. [www.redscarfsociety.org](http://www.redscarfsociety.org)

### Exhibitions

◆ “2nd Saturday Art Hop” celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.

### UMPQUA

#### Music

◆ The Umpqua Community College Music Department presents the Young Soloist Award Winner, performing with the Umpqua Chamber Orchestra and the UCC Chamber Choir, May 25 at 7:30 pm, at the First Presbyterian Church, Roseburg. (541) 440-4693. [www.umpqua.edu/fine-arts-events](http://www.umpqua.edu/fine-arts-events)

#### Exhibitions

◆ The Art Gallery at Umpqua Community College presents the Student Showcase, May 12–June 3. Gallery is open from 8 am to 4 pm daily, at 1140 Umpqua College Rd., Roseburg. (541) 440-4692. [www.umpqua.edu/fine-arts-events](http://www.umpqua.edu/fine-arts-events)

### OREGON AND REDWOOD COAST

#### Music

◆ Pistol River Concert Association presents Girlyman May 8, 8:00 p.m.. At Pistol River Friendship Hall, Pistol River. (541) 247-2848. [www.pistol-river.com](http://www.pistol-river.com)

### Exhibition

◆ The Coos Art Museum presents April 25 to July 3

#### Expressions West 2010

Maggie Karl Gallery and Perkins Gallery, April 25 to July 3

#### Charles Tatum Sculpture Exhibition

Uno Richter Atrium Gallery, April to July 3

#### Kevin Kadar

Mabel Hansen Gallery

The Museum is located at 235 Anderson Ave, Coos Bay. [www.coosart.org](http://www.coosart.org)

### KLAMATH

#### Theater

◆ The Linkville Players present *When Ya Comin' Back Red Ryder?*, May 14–June 5. Friday and Saturday evenings at 8 pm. (541) 882-2586. The Linkville Playhouse, 201 Main Street Klamath Falls. (541) 884-6782.

#### Music

◆ Thursday Night “Blues Jam” The Blues Society Thursday Jam Session continues at the American Legion Hall, located at 228 N. 8th Street. Klamath Falls. 8:30pm. (541) 882-8695

◆ Ross Ragland Theater presents:

May 6 – RCS presents the “Italian Saxophone Quartet” at 7:30 p.m.

May 9 – Klamath Symphonic Band at 3 p.m.

May 21 – RRT presents “Sons of the San Joaquin” at 7:30 p.m.

May 22 – The Eighth Annual “Taste of Klamath” at 5:30 p.m.

At 218 N. 7th St., Klamath Falls. (541) 884-LIVE. [www.rrrtheater.org](http://www.rrrtheater.org)



The second day of the Taste of Klamath weekend features the sounds of Klamath with a musical performance by the Sons of the San Joaquin, Friday, May 21 at 7:30 p.m. at The Ross Ragland Theater.





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## THE 8TH ANNUAL



**MAY 20, 21 & 22, 2010 AT THE ROSS RAGLAND THEATER**

*Day 1: Sights of Klamath*

ART EXHIBIT & COMPETITION  
THURSDAY, MAY 20 @ 5:30 PM

Free



*Day 2: Sounds of Klamath*

**SONS OF THE  
SAN JOAQUIN**

FRIDAY, MAY 21 @ 7:30 PM

Tickets \$21.50, \$31.50, \$36.50



*Day 3: Taste of Klamath*

**TASTE OF  
KLAMATH**

CELEBRATING THE REGION'S FINEST  
FOOD, WINE AND MICROBREWS  
SATURDAY, MAY 22 @ 5:30 PM  
Tickets \$25

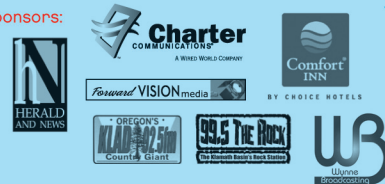
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